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AMERICAN ART NEWS.

Vol. IV. No 30

NEW YORK, MAY 5, 1906.

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EXHIBITIONS.

Astor Library.—Exhibition of reproductions of drawings of modern masters from L'Estampe Moderne.

American Art Galleries.—Exhibition and auction sale of pictures given by American artists for San Francisco.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings. Exhibition of landscapes by the late Joseph Jefferson.

Benguat Galleries.—Ancient velours, embroideries and laces, sanctuary lamps and carpets.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Bonaventure Galleries.—Fine book-bindings and exhibition of miniatures.

Brandus Galleries.—Paintings of the Barbizon School.

Canessa Galleries, Paris.—Antique works of Art.

Charles, London.—Works of Art.

Davis Gallery, London.—Works of Art.

Durand-Ruel Galleries.—Old masters and modern paintings.

Ehrich Galleries.—Exhibition of Colonial and early American portraits.

Fine Arts Galleries.—Exhibition of Water Color Society to May 26.

Fifth Avenue Art Galleries.—Arranging and cataloging of Sully collection.

Fishel, Adler and Schwartz Galleries.—Fine paintings by noted artists.

Gimpel and Wildenstein Galleries.—High class old paintings.

Hamburger Fres. Paris.—Works of Art.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Knoedler Exhibition.—Exhibition of water colors, by French and Dutch artists. Old English mezzotints, engravings and color prints.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Lanthier's Old Curiosity Shop.—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

Lenox Library.—Exhibition of the work of American etchers. Japanese prints. Works of Eugene Carriere.

Metropolitan Museum.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Montross Gallery.—Works of art.

Noe Galleries.—Important paintings of exceptional quality by the Barbizon and Modern Dutch Masters.

Oehme Galleries.—Paintings and water color drawings.

Powell Gallery.—Exhibition of paintings and sketches by Irving R. Wiles, May 7 to 28.

Pratt Institute.—Exhibition by Boston Society of Printers, beginning May 9.

Ralston Galleries.—Works of Art.

Scott and Fowles Co. Galleries.—High class Paintings by Barbizon and Dutch Masters.

Strauss Galleries.—High class paintings and prints.

Robert C. Vose Gallery, Boston.—Fine paintings of the modern masters.

Willson Bros., London.—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

H. O. Watson & Co.—Decorative works of art.

SALES.

American Art Galleries.—Auction sale of pictures given by American artists for San Francisco.

Sir Purdon Clarke sailed on the Teutonic on Wednesday for England. Af-

contract in failing to purchase Constable's picture, "Dedham Lock," for \$15,000 resulted in a judgment for Mr. Schwab in London this week.

The thirteenth annual meeting of the Municipal Art Society was held Monday night in the galleries of the National Arts Club. Charles R. Lamb, president of the society, presided, and reported on the work of the society



A PURITAN
By C. Y. Turner

In American Water Color Society Exhibition

ter a brief visit to his family there he will go to France for some weeks.

Mr. Henry Duveen, who returned recently from London, announces that he has purchased the well-known collection of miniature Chinese porcelains owned by the late George Henry Warren of New York.

The Evans prize of \$300 has been awarded at the Water Color Society Exhibition to H. L. Hildebrandt for his picture entitled "Sally."

The suit of Davis Rothschild, a picture dealer, against Mr. Charles M. Schwab, of New York, for breach of

for the last year. J. Q. Adams gave an illustrated lecture on European Examples of Municipal Art.

The exhibits at the coming ninth annual exhibition of the Worcester Art Museum will be limited to works by a few selected artists, who have been invited to contribute. The usual prizes of \$300, \$200 and \$100 will be given.

Paul G. Helleu arrived here last week to make a brief visit to Whitney Warren. He returned to France on Thursday.

The Salon of the Society of French Artists, better known as the "Old

Salon," opened to the public in the Grand Palais on May 1. Heretofore all members and exhibitors having gained the title of "hors concours" have been exempt from passing the Jury of Admission and by tradition were accorded the best places on the line, leaving for the great mass little choice of place except skyward. By the new rules in force this spring all must now receive a number for place on strict equality. Favoritism has also been abolished in other directions as well.

The "Vernissage" was held Monday, and was, as usual, as much a show of people as of pictures, an interesting feature, as in former years, being the groups of notabilities before the canvases of the master artists.

Mr. Pierre Veber's critical report on this year's Salon includes the following: "We have this year a Salon about which nothing can be said; it is not bad, it is in no way superior, it is passable. At every step one finds a canvas before which one stops without regret; respectable, satisfactory work is there in abundance, but almost a complete lack of first-class work. A number of illustrious old paintings fail to answer to the roll call, but to console us a number of painters have become prematurely old. We have no longer any of those immensely large canvases. Painters have come to understand that a salable picture should not exceed five square metres, but they have understood too late. * * * The crowding together of the pictures, the promiscuousness with which they hang together, so much bad painting and so little good, and the bazaar-like arrangement, combine to make this Salon appear at first sight more mediocre than it is in reality, but I must repeat to the French artists the warning that has been given to them for several years, that if they do not take care they will allow themselves to be beaten by the foreign artists. The latter have all the successes in this Salon, and if comparison were made between the national section and the cosmopolitan section the latter would be the better. The Anglo-American school especially has made extraordinary progress, and before long people of other countries will teach the French what taste in color is, yet they will have learned it in this country."

A New York Times correspondent telegraphs from Oakland that the report that Millet's painting, "Man With the Hoe," was destroyed in the San Francisco fire, is now confirmed, after having been denied. It was supposed for some time that the picture was one of those lent for exhibition at the Bohemian Club and that it had been saved with other works of art in that building, but it turns out that it was in the residence of its owner, William Crocker, and was burned there. It is said that Mr. Crocker valued the picture at \$125,000. Many other valuable paintings were destroyed in the fire, though the "Man with the Hoe" was the only work of the first rank in the city.

Mr. Charles L. Freer's gift to the Detroit Museum of etchings by Storm van Gravesande, have been hung and arranged in the new gallery of the museum.

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

Any further information or details desired will be furnished by application in person at this office.

An interesting exhibition of sixteen paintings by Birge Harrison was held in the members' room of the Art Student's League last week. Mr. Harrison is to have charge of the out-of-door painting classes of the League at Woodstock, Ulster County, N. Y. The classes open on June 15 and continue until the end of October. The class promises to be a large one. The city summer school opens June 4 and continues until September 29. The circulars which were delayed on account of fire are out, and will be supplied on application.

The Society of American Fakers' annual dinner held at the Salmagundi Club, 14 West Twelfth Street, took place Thursday evening, May 3. The dinner was given by Mr. Samuel T. Shaw, and was unique in every respect. It is one of the greatest treats that the Fakirs are permitted to enjoy—only those who have earned a place at the table by their fine art faking being allowed to partake of the good things that Mr. Shaw supplies without limit.

A combined meeting of the Eastern Art Teachers' Association, and of the Eastern Manual Training Association, will be held at Teachers' College, Thursday afternoon and evening, May 31; at Pratt Institute, Friday, June 1; at the Metropolitan Museum, Friday evening, and at Teachers' College, Saturday morning, June 2. These meetings are held at the time of the annual exhibitions of the work of Pratt Institute and Teachers' College. The convention will be devoted to subjects relating to the teaching of drawing, design, manual training and domestic arts and science in the elementary and high schools.

The outdoor sketching class of ten students, from the Cooper Union Woman's Art School, which has met in Central Park every Saturday morning, will continue for six weeks.

The annual exhibition of the work of the Cooper Union Woman's Art School, will be held on May 31, instead of June 30, as was previously announced.

Many summer schools and classes in Boston have already sent out notices for the season. Charles H. Woodbury will have his usual class at Ogunquit, Me., for July and August. Herman D. Murphy is to have pupils at Marblehead, Mass., through the summer, and the Eric Pape Art School moves "en masse" to Marblehead on the first of May, for a month's sketching.

The day and night life classes of the Academy played a game of baseball last Sunday, in which both teams did well. The game was ended by the remarkable pitching of A. Rabbok in favor of the day class.

While delirious from typhoid fever Miss Castile Blanc, a young French student at the Pennsylvania Academy in Philadelphia, jumped from the window of her boarding house. She will die.

With the approaching close of art schools, as well as other institutions of learning, art students and young artists will avail themselves of the opportunity to study and visit the art centers of Europe. Summer classes abroad are becoming more and more popular, as is indicated by the growing list of students, which is to leave for Holland, Belgium and France, under the instruction of Louis Loeb, on June 13.

Mr. Loeb is widely known not only as an artist of acknowledged merit, but as an instructor of the Art Students' League, and is thoroughly equipped for the work he has undertaken. The class will visit all of the cities of art interest in Holland and Belgium, spending six weeks in Bruges, where a studio will be established. Here, too, excursions which have been planned to neighboring villages for sketching purposes may be enjoyed by the student.

The class will visit Paris before sailing for New York, August 23, and for those not desiring then to return ocean tickets will be made good for one year.

Further information and booklets of the trip can be obtained by applying to the manager, postoffice box 317, Madison Square, New York.

Gregorio Canton, who came to this country from Merida, Yucatan, has been a student at the Academy this term. He is preparing for his return to Mexico for the summer, where he will make sketches of his native country.

BALTIMORE ART NOTES.

The beautiful and clever work in silver of Dr. A. J. Volck is attracting much attention in Baltimore. Johannes A. Oertel, the painter of the "Rock of Ages," and other works, in speaking of Dr. Volck's work said, "That it fairly startled him and made him dream of other ages, of Peter Fischer, Adrian Kraft, and the great Albert Durer." Dr. Volck met with an accident a year ago which has confined him to his house, and here he does this repoussé work in silver. Everything is hammered out, and he will take any subject suggested and reproduce it in silver, telling its own story.

The Photographic Club had an exhibition last week at their rooms on Linden Avenue, of their work. The exhibit was said to be the best ever held here. Canada was represented by J. H. Ames and England was also well represented. A number of pictures representing Guiseppe Castrucocio of Genoa, Italy, were much admired.

In the Bendann Art Galleries some rarely good oils have been on exhibition. One was a landscape by Charles A. Marshall, a new and promising young artist. "Nearing Port," by Charles A. Watson was much admired, and a flower sketch by Miss Nargenreider of Baltimore was also effective.

Some fifty-eight artists contribute 141 works to the first annual exhibition of Cleveland artists, now in progress in the new School of Art building in Cleveland, O. These include sculptures, paintings, etchings and an exhibit of arts and crafts. Among the exhibitors are the painters H. A. Streater, F. C. Gottwald and George P. Bradley, Herman Matzen, the sculptor, and Jane Carson, Mildred Watkins and Francis Barnum Smith in applied arts.

BOSTON ART NEWS.

The Boston Art Club has just purchased from the seventy-fourth annual Water Color Exhibition, Louis Kronberg's study of a ballet girl, called "Preparing for the Dance." Other purchases by the club are William J. Bixbee's "Study of Surf," Colin Campbell Cooper's "Basilica—Quebec," and "Fishing Boats at Polperro, Cornwall," by L. C. Hunter.

Bradford Academy is having its fourth annual exhibition of paintings, under the direction of Albert Felix Schmitt, the well-known Boston figure painter. Mr. Schmitt is the instructor in drawing and painting in the Academy, and it is through his influence that this exhibit has been arranged. Fourteen canvases constitutes the display, and the list includes such painters as I. M. Gaugengigl, J. H. Hatfield, Philip Hale, E. C. Tarbell, F. W. Benson, Phoebe Jenks and others.

In a local gallery, C. H. Davis has a comprehensive showing of his paintings.

From the Museum of Fine Arts faculty, Dr. E. W. Emerson has recently resigned, and his position as instructor in anatomy is to be filled by Philip Hale, who will combine this department with his life class instruction.

The art event of last week was the opening of the St. Botolph Club again, with George Hallowell's decoration shown. This big composition is for the crematory at Forest Hills, and is to be placed in the chapel there. The subject represented is a "Resurrection," though not one of scriptural character.

PHILADELPHIA ART NEWS.

The pictures owned by the late Rufus E. Shapley were sold during the week at Thomas's Galleries, Philadelphia, and brought as a rule small prices. A Corot landscape sold for \$975; a Daubigny for \$925; a Jacque for \$375; a Schenck for \$310; a Diaz for \$300, and another Corot for \$275. For an "Ideal Head," by Henner, \$600 was paid; "Landscape and Cattle," by De Haas, brought \$170; "In the Valley of the Arno," by Richards, \$400; "A Head," by Piot, \$780; "Nympe des Bois," by C. A. Lenoir, \$670; "Landscape," by Cazin, \$200; and a small canvas attributed to Millet, "Shepherd and Flock," \$50.

"Firing the Life Line," by James B. Sword, has been placed on exhibition at the Art Club, and will be presented to the club by a number of members.

The Alumni Association of the School of Industrial Art placed on exhibition last Tuesday a collection of pictures and illustrations reproduced by the new color processes.

CINCINNATI ART NEWS.

The spring exhibition of the Museum will open on May 19, and will remain open until July 16 next. The exhibits were collected on Tuesday last.

The Art Club gave John Rettig, who sailed last week to spend the summer in Holland, a farewell smoker at its old rooms. The club has now moved into its new quarters.

The Woman's Art Club has just closed a successful exhibition and sale, while the living pictures shown at the local evenings at the Club attracted good audiences, and were successful.

CHICAGO ART NEWS.

The annual exhibition of American water colors, pastels and miniatures opened May 3 in the Art Institute. Individual artists from all of the eastern cities have sent characteristic works, and nearly 350 pictures are shown. It is one of the important exhibitions of the season, and will continue for three weeks. On the same day the exhibition of the Chicago Ceramic Art Association opened with an interesting display of pottery and porcelain. The National League of Mineral Painters have also a gallery in the south wing for their annual showing.

"Cellini of Florence," a comedy of the Renaissance, by Thomas W. Stevens, was presented by students of the Art Institute on April 26 and 27.

William P. Henderson is organizing a sketching club to camp at Lake Bluff during the summer.

One of the most delightful exhibitions of the year was held at the Art Institute last month, where the display of color prints by Hiroshige was assembled as an individual exhibit by Frank Lloyd Wright, the architect. Mr. Wright chose 250, the most simple in theme and color, out of 800 which he possesses of this artist. As an enthusiastic collector Mr. Wright is well known, having over 2,000 important examples of the best Japanese color print artists. This show is preliminary to a large one in the Autumn when the many collectors of Chicago will exhibit their prints, hoping to instill a love for the beautiful as depicted by the Japanese. Chicago possesses the finest and most extensive collections of the kind in America.

Adam Albright, the artist, who paints American childhood, is having a series of exhibitions, the most recent being that now on at Aurora in the rooms of the Public Library.

The six interpretative recitals by Richard G. Moulton at the University of Chicago, have been concluded. The remaining lectures on "Painters and Painting," by Charles Francis Browne, will continue to May 31, inclusive. An enjoyable series of lectures and recitals have been held during the year at the Art Institute which have proved both profitable and interesting.

ST. LOUIS NOTES.

Last month the St. Louis Art Students' Association held a meeting, at which a constitution and by-laws were adopted. The director of the St. Louis School of Fine Arts, Prof. Halsey C. Ives, was made honorary vice-president. The president is to be appointed annually from among the students in the school. Steps were also taken to insure a more business-like management of the association. A design for a school pin was also selected from among a number submitted by students in the school, as well as by manufacturing jewelers. The design chosen was by Otto Ahring, who has been working in the school for several years.

The active members of the St. Louis Artists' Guild have contributed a number of works of art, which are to be auctioned for the benefit of the San Francisco sufferers. The auction is to take place at the St. Louis Club during the time the work of the local artists is on exhibition there. The lay members of the Guild have contributed money.

The night classes of the Art School closed on April 19 after an unusually successful year.

CALENDAR FOR ARTISTS.

Art Institute of Chicago.—Eighteenth annual Water Color Exhibition, to June 10.

Cincinnati Museum Association.—Thirtieth annual exhibition. Exhibition opens May 19. Closes July 16.

Philadelphia Sketch Club, 235 South Camac Street.—Annual exhibition. Exhibition opens May 12. Closes June 2.

Richmond (Ind.) Art Association.—Etchings, paintings, arts and crafts. Entries through May 15. Exhibits received June 1. Exhibition opens June 12. Closes June 26.

Rochester (N. Y.) Art Club. Address 423 Powers Block.—24th annual exhibition. Exhibition opens May 8. Closes May 19.

Worcester (Mass.) Art Museum.—Exhibition opens May 31. Closes September 23.

Waldo Story, who reached here last week from San Francisco, where his studio was burned out and where he lost everything he had, has sailed for Rome. He expects to be in London for the unveiling of his statue of the late Sir William Vernon Harcourt in the House of Commons, and will probably return here late in the summer.

Charles Francis Naegle, who so successfully organized and carried out an exhibition of American pictures at Watertown, N. Y., which closed two weeks ago, has been in New York for a few days of late. He returned to Watertown last week, and after finishing some portrait orders there will go to Richmond, Va., to paint several portraits.

Mr. and Mrs. Turcas are preparing to leave New York for Montauk Point, L. I., where they will spend the Summer.

Prince Luitpold, Regent of Bavaria, has conferred on William M. Chase the royal decoration of the Order of St. Michael. The decoration was presented to Mr. Chase this week by the German Consul General in this city. It consists of a dark blue enameled cross, with the figure of St. Michael in silver suspended from the royal crown, and hung from dark blue and cherry ribbon. Whistler, Sargent and Abbey are the only other American artists who have received this decoration.

Among the recent portraits by Stanley Middleton are those of Mrs. Francis P. Fremont and the Rev. C. W. Nichols, which were shown to a few friends of the sitters who were invited to view the portraits on Friday and Saturday of last week. Several other interesting examples of Mr. Middleton's work were shown, and also two other portraits, one a child's head, with dark flowing hair, the other a striking likeness of Mr. Robert R. Wright, lately a trustee of Wesleyan Academy at Wilbraham, Mass., who died recently at the age of ninety-four. Mr. Middleton is making great strides in his portrait work, which has won much favorable comment.

Ground will be broken this week for the new studio building in West Sixty-seventh Street. The building, which will be called "The Colonial," will follow its name in architecture. The windows will be a series of flat bays finished in vert antique. It will have a handsome façade over the two-story entrance. Greater consideration will be given to the halls of this building than has been given to any of the others, as they will be lighted by windows instead of electric lights. Rob-

ert W. Vonnoh has projected this building, as he did the Atelier building. Pollard & Stunam are the architects.

R. K. Ryland, recent holder of the Lazarus scholarship for mural decoration in Rome, has returned to New York and has taken a studio at 50 East Eighty-Sixth Street. While abroad, Mr. Ryland painted a number of interesting landscapes, copies and original figure compositions. He is now making studies for a decoration.

W. De L. Dodge painted a number of portraits this winter, among them one of Roger Pryor, Sadakichi Hartman and one of Mrs. Joseph Knapp. Mr. Dodge is spending a few weeks on the Georgia coast. He will begin a decoration when he returns.

drawing, and technique, and he is one of the most forceful of American painters of to-day.

W. Elmer Schofield, a well-known landscapist of Philadelphia, who was represented in the recent exhibition of the Society of American Artists, is making a sketching tour abroad, and at present is at St. Ives, Cornwall, Eng.

Pilade Bertieri, the young Italian portrait painter who has spent the past few winters in New York, was married last week to Miss Wilson of this city, a relative of Mr. Lot Curran, and has sailed for Europe with his bride.

Edward Gay, who has been spending the winter in Greece, returned on the Koenig Albert Sunday last, and

of the Art Workers' Club for Women. It has been well attended and much appreciated. The last evening was devoted to songs from Shakespeare's plays, by Mr. Robert Bruce Pegram, accompanied by Mr. John Mereen Cushing of the Sixty-seventh Street Studios.

CANADIAN ART NEWS.

An exhibition of pictures by the Glasgow painters opened in Toronto last month. Mr. Bell-Smith, president of the Ontario Society of Artists, and Professor Mavor received the guests, and later on Professor Mavor gave an informal talk on the merits of the paintings. He also referred to the plans for the art museum, which are now taking definite shape.

In Wilson's Galleries, in Ottawa, there are on exhibition at present a dozen or more illustrations in black and white, and color sketches of life in Algeria and the Orient, by Henry Sandham, the Canadian artist who has of late made London his home. The illustrations are chiefly London street scenes, of which several in color are especially charming. The Algerian sketches are effective and brilliant.

Hamilton MacCarthy held an exhibition of sculpture in the Carnegie Library in Ottawa at the time of its formal opening, April 30. Mr. MacCarthy showed several large groups, as well as some portrait busts and reliefs, which he has lately completed.

At the recent annual meeting of the Toronto Guild of Civic Art, it was decided to advocate the preservation of the Rosedale ravines for park purposes. The chairman of the committee for the decoration of the Parliament Buildings reported that the plans for remodeling and decoration had been given a favorable reception by the Government.

Arrangements have been made by which the pictures of the Glasgow school which have been exhibited in various parts of the United States are to be shown in Toronto in the near future, under the joint auspices of the Ontario Society of Artists and the Board of the Art Museum. This will be an initial effort on the part of the latter, which has recently been organized for the purpose of establishing a permanent art museum and gallery of pictures in connection with which will be held from time to time loan exhibitions and which will permanently house the pictures purchased by the Government.

FALL RIVER (MASS.) ART NEWS

In the art gallery of the Fall River Public Library, Ludovic Cremonini, Roman painter, temporarily of that city, and Louis Campesi of Boston, sculptor, have been holding an exhibition recently. Cremonini has of late been achieving no small measure of attention from New England art circles because of his massive ecclesiastical painting in the ceiling of the Notre Dame Church, Fall River. The present exhibition was on invitation of the trustees of the library. Campesi is an intimate friend of Cremonini, and exhibited merely as an accommodation and to contribute variety to the display. Seventy canvases by Cremonini were shown, including the "Fall of Paganien," the "First Roman Conquest" and a life-size standing portrait of Bishop Stang. Campesi showed five statues, two in plaster and the others in bronze, including a standing figure of "Washington Presenting the Constitution of the United States of America," quarter life size.



PORTRAIT OF THOMAS EAKINS.

Thomas Eakins, whose photograph appears on this page in our series of portraits of American artists, has for some years been recognized as one of the leading American painters. He was born in Philadelphia on October 9, 1844, and studied at the Pennsylvania Academy schools, at the Beaux Arts in Paris, and under Gerome, Bonnat and Dumont in Paris. He has exhibited extensively throughout the United States. He won a medal at Chicago in 1893, received honorable mention at the Paris exhibition of 1900, a gold medal at Buffalo in 1901, at St. Louis in 1904, and the Temple gold medal at the Pennsylvania Academy. He was elected an Academician by the National Academy in 1902. The work of the artist has always been characterised by unusual strength of conception,

after a few days in the city will go to his summer place at Cragmoor, N. Y. Mrs. Gay remained in Athens to witness the Olympic games, and will return in June. Mr. Gay, who is in fine health and spirits, reached Naples on April 13 in a small Greek steamer from the Piraeus, and witnessed the eruption of Vesuvius at its height. He describes it dramatically, and frankly states that the scene was so terrifying that he was delighted when the Koenig Albert, which he joined at Naples, sailed for New York.

A course of five lectures on Shakespeare's plays has just been completed at the Studio Building, No. 228 West Fifty-eighth Street, by Miss Julia Ruggles. The course has been instituted for and given under the auspices

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

With the sale of the pictures owned by the late Thomas Jefferson — the most important picture sale of the season — and the opening of the annual exhibition of the Water Color Society this week — the last important public art exhibition of the art year — the art season of 1905-1906 is about at its end. There now remain only the closing exhibitions of the art schools in the larger cities, and the opening of the summer exhibitions at Rochester, Cincinnati, Worcester, Buffalo and Richmond, Ind., and a few smaller places. With these openings over, the art season the country over will settle down into its usual summer quiescence. The artists are fast departing for Europe, and their country haunts here, and many of the leading dealers have already sailed for the other side, while their fellows will follow in the next few weeks. It has been a fair average season, unmarked by any remarkable or striking incidents. A review of the season will appear in our next issue.

Despite the San Francisco earthquake and fire, a falling stock market and other incidents and events to depress the financial world, the sale of the pictures owned by the late Joseph Jefferson at Mendelssohn Hall in this city last week, was a triumphant success. This result was not only due to the exceeding good management of the sale and the abilities of the auctioneer, Mr. Thomas E. Kirby, and to the fact that there was a certain sentimental interest in the sale, due to the dead owner's wide acquaintance, known art love and taste and popularity, but primarily to the fact that the collection was on the whole of unusually fine quality, and that several of the examples had also unusual intrinsic merit. The surprising total of \$229,135, realized for seventy-four pictures, an average of nearly \$3,100 apiece, with

such individual figures as \$42,500 paid for a Mauve, and \$19,500 paid for an Israels, emphasizes the belief of experienced collectors and art lovers that good pictures are always a good investment. The effect of this sale, whose delayed holding prolonged the art season fully a month, and especially coming as it did at the end of the season, has been and will be most beneficial to the art trade and to the cause of art in America in general. We congratulate Mr. Jefferson's heirs, the American Art Association and the American art public on the results of this remarkable sale.

The appreciation of some individual canvases in the Jefferson sale of last week, is both interesting and significant. The great example of Mauve, "Return of the Flock," which was sold to Scott & Fowles of this city for \$42,500, was offered by a Fifth Avenue firm of art dealers to a New York collector in 1889 for \$1,600. He decided to take the canvas at this figure, and the next morning when about to send his check read of the death of the artist. He was soon afterwards called upon by a representative of the firm, who informed him that by a mistake the refusal of the canvas had been given to another customer, and that they must withdraw from their agreement with them. Replying that he understood the position and was fully aware that the death of the artist was the real cause of the withdrawal, he let the matter drop. The picture was then sold by the same firm to Dr. Gerardus Wynkoop, presumably for about \$2,500, and was purchased at that figure at the sale of Dr. Wynkoop's pictures in 1894 by Mr. Jefferson. The portrait of "Petronella Buys," by Rembrandt, which was purchased by Mr. A. Preyer at the sale, for Jonkheer Teixeira de Mattos, and goes back to Holland, was sold by Knoedler & Co. to Mr. Jefferson, some years ago, for \$17,500. It is said that not one picture sold last week showed any depreciation from its original cost to Mr. Jefferson, while some, particularly his examples of the Barbizon school, brought four to five times their cost, and the examples of the early English school probably double their cost. The largest buyers at the sale were Mr. Daniel Guggenheim and brothers, and Mr. F. S. Flower, who between them expended some \$60,000. The remaining \$137,000, taking out the Mauve, was paid by dealers and a few individual buyers.

There have been reports from London, published here to the effect that the collection of Whistler's etchings owned by King Edward, and recently purchased by Mr. Edward G. Kennedy, of Wunderlich and Co., had really been secured by him for Mr. J. Pierpont Morgan. The firm of Wunderlich and Co. in this city assert that it has no knowledge of any sale of the collection, and that it will be exhibited at their galleries here early in the season next autumn.

The death is announced of M. Jules Grosjean, the sculptor.

WATER COLOR EXHIBITION.

The last public exhibition of the art season in New York — that of the American Water Color Society — opened to the public at the Fine Arts Galleries on Thursday morning last. The press view was held on Wednesday, the private view on Wednesday afternoon and the annual "smoker" on Wednesday evening. This last event was unusually well attended, and in reality, coming as it did, at the end of the art season, was a virtual "get-away" gathering of artists, dealers, art lovers and collectors.

The exhibition, the thirty-ninth annual one of the Society, is not only one of the largest and most important, that the veteran organization has ever held, but in its average quality and that of many of its individual examples, is superior to any of its predecessors. It marks a new lease of life for the Society, which after some years of wandering, at last exhibits in adequate and proper galleries. Since the old Academy Building on Fourth Avenue and Twenty-third Street was abandoned, the Society has held its annual displays at varying periods of the art season, in various places — some of them not at all well suited for its purposes — with the result that it had at one time lost much of its old clientele and considerable of its prestige. It is all the more gratifying therefore to be able to record its return to new life in good surroundings.

Owing to the fact that catalogues were not ready when the display was viewed by the writer in advance of the regular day, owing to the exigencies of the printers, it is not possible in this first review to differentiate or give proper titles to many of the pictures which are worthy of mention, and this notice must therefore be a general one. There are 593 exhibits. The water colors fill the line and an upper line in the South and Vanderbilt galleries, and the centre and east and west small galleries are given up to a display of etchings, black and whites, and original drawings in color for illustration.

There is something always refreshing, inspiring and reminiscent in the annual display of the Society, especially when it arrives as this year, during the first warm days of spring, with their suggestion of summer days to come. The general excellence of the works in the lighter medium shown this year, is at once noticeable. While the display has no "star" pictures it is made up of hundreds of sincerely painted, well executed canvases and there is a refreshing absence of body color and of the numerous tricks and effects that were at one time only too prevalent among our water color painters. The pictures which at first view seem most to stand out among their fellows are: C. Y. Turner's "Puritan Maiden," illustrated in this issue of Art News; Frank Russell Green's charming landscape, "The Sentinel;" Leonard Ochtman's "Winter Landscape;" C. P. Gruppe's "Holland Landscape;" Edward Potthast's "Yachting Scene;" Henry P. Snell's "Coast Scene" and "Marine;" George Wharton Edwards' "Mohegan Fisherman;" and H. L. Hildebrandt's "Sally."

The painters perhaps best represented in the South Gallery are Leon Moran, Edward Potthast, S. Burleigh, Blanche Dillaye with a charming moonlight effect, Walter Satterlee with a characteristic and effective figure work, and F. K. Rehn, Shurtleff, James Henry Mosher, Cullen Yates, Alfred Fredericks, W. Merritt Post, W. L. Palmer, L. F. Praley, W. S. Robinson, C. C. Cooper, A. T. Van Laer, W. C.

Fitler, E. W. Bicknell, C. M. Dewey, E. Loyal Field, Gordon Grant, M. Peterson, E. I. Couse, and Z. L. Steele. Those art lovers who are familiar with the work of these painters, need only be told that they are all represented by characteristic examples.

The etchings and black and whites in the centre, east and west galleries, make up an interesting and attractive display, notice of which must be reserved for another day. In the Vanderbilt Gallery, outside of the pictures already noted, mention is specially due the characteristic battle, marine and coast scene, by C. T. Chapman, some Mohegan coast scenes and marines by G. W. Edwards, three marines by Rehn, a figure work by Francis Day, another by A. Keller, a first snow by Horatio Walker, a Venetian scene by F. Hopkinson Smith, and landscapes by James Henry Mosher, George H. Emillie, Childe Hassam, W. S. Robinson, Paul King, Charles Warren Eaton, E. Potthast, H. Granville Smith and James Symington, figure works by F. Luis Mora, H. Hildebrandt, and Arthur Schneider, a stirring marine by Charles A. Woodbury, two of his well-known Florida sporting pictures by Winslow Homer, and two stirring little marines by Ross Turner. With this introductory notice the exhibition may be commended to the attention of all art lovers.

James B. Townsend.

The exhibition of works and sketches by Paul Nocquet, the young Belgian sculptor, who, like Lycidas, "died ere his prime," at the American Art Galleries, which has been in progress since Sunday last, closes there to-night. The exhibition is held under the auspices of a committee of the dead artist's friends and admirers and a number of prominent citizens, and several of the works have been sold at private sale for the benefit of Nocquet's mother and sisters in Brussels. The work of the sculptor, as seen at the galleries, reveals him as an apostle of strenuousness not unmingled with morbidness, and a follower of Rodin. All his works, with the exception of a few portrait busts of marked excellence, and a "Dancing Nymph" piece, are of figures writhing and twisting with intense bodily exertion, or supreme suffering, or gloomily brooding over woes and unhappy states of being. They are strongly modeled, and the patines recall Rodin in their play of light and shade and in color. The sketches, most of them for the finished or incomplete sculptures, have the same characteristics. The sculptor was evidently possessed of a feverish restless temperament, and had unusual ability, but his work has more of promise than fulfillment.

"After the Rain," by Paul Cornoyer, was sold to the Brooklyn Museum at the recent Society exhibition for \$400. Other pictures sold, in addition to those already published in the Art News, were "Shelter Island," by Irving Wiles, to George A. Hearn, \$600; "The Seventh Wave," by Frank J. Waugh, \$1,200; "New England Hills," by Carleton Wiggins, to Mrs. Henry A. Everitt, Cleveland, O., \$2,500; "Late Twilight," by Henry B. Snell, \$250; "The Blue Cloak," by Eleanor C. Winslow, \$300; "Head of a Cheerful Girl," W. T. Smedley, \$400, and "Sand Dunes," by W. Elmer Schofield, to George A. Hearn for \$1,000. The sales amounted to \$11,025 in all.

At the Grolier Club this week 138 fine bindings executed at the club bindery were put on exhibition.

LONDON ART NEWS.

London, April 27, 1906.

The summer exhibition at the New Gallery, which opens on Monday, is little calculated to impress the stranger with the healthy state of British art. The greater number of the cleverest and ablest of our younger painters are again excluded, and the exhibition, taken as a whole, can in no sense be said to represent the most live art of to-day. Even the best of the exhibitors are by no means well represented.

Walter Crane, for example, who has done great things for decorative art, sends a large and disappointing painting of "Prometheus Unbound." The Titan is given a red cap of liberty which makes him look like a revolutionary Frenchman endeavoring to throttle the Napoleonic eagle. The color is crude and harsh, and the whole aspect is the reverse of pleasing. Another ambitious picture is James Clark's group of two nude figures supposed to typify the Spirit struggling to release itself from the grip of the Flesh. Though an obvious imitation of a Watts allegory painted in the Watts manner, the grouping, figure drawing and color scheme are praiseworthy.

John Sargent, who sends a very able and strongly characterised portrait sketch of Seymour Lucas, P.A., is less successful in a portrait of Napier Hemy, while his remaining exhibits of Syrian scenes, though full of dexterity, are very sketchy. Lavery sends a pleasing study of English girlhood, "Mary Reading," but his other portraits are below his usual standard. Frank Brangwyn, A.P.A., one of our foremost decorative painters, is by no means adequately represented by his Spanish "Wine Shop," though it has his usual qualities of rich paint and color. Austen Brown is better represented by a trio of rustic figures and groups, finely painted in rich hues, and Napier Hemy contributes two characteristic seapieces.

Byam Shaw attempts to be modern and realistic in his portrait of Constance Collier, and ends by laying less stress on his sitter than on her bunch of pink roses and purple velvet gown. Sir Philip Burne-Jones sends a portrait of the same actress, which is less actively meretricious. Prof. H. Von Herkomer comes to grief in a portrait of a lady in a gown of uncompromising Reckitt's blue, but is more successful with "General Palmer." The landscapes are distinctly poor. Alfred Withers sends an evening effect at Moret, of good color and quality, while Alfred East, Peppercorn, Moffat Lindner, Spenlove-Spenlove, D. Y. Cameron and Mark Fisher show good characteristic works if no advance on previous efforts. Much the same may be said of the portraits by Sir George Reid and J. J. Shannon.

E. A. Hornel's thickly painted group of children, "Burning Leaves" (199), is one of the most distinctive exhibits, but George Henry is most disappointing, save in a graceful fancy portrait of a girl entitled, "The Hour Glass." J. M. Strudwick, Joseph E. Southall and John Batten show best among the tail of the Pre-Raphaelite movement, while of the newcomers Max Bohm makes a good impression with his figure group, "Golden Hours."

The sculpture maintains a better level, perhaps because no large works are shown. John Tweed shows a good crouching nude, "Latona," with a Bodinesque back, and a capital portrait bust of Mrs. Cervase Beckett. Derwent Wood shows a delicately modeled head, "La Pensee," and three

attractive sketches for garden statues.

At the Fine Art Society's Galleries are 80 pictures, illustrating "The Life of Jesus Christ," by William Hole, who, like Holman Hunt, has studied his subject in Palestine.

The late Mr. Harry Quilter's pictures, which were dispersed at Christie's this week should serve as a warning to collectors on both sides of the Atlantic. Mr. Quilter was for many years the art critic of the "Spectator" and his critical knowledge should have helped him to collect wisely, but he made the mistake of buying names, i.e., the less successful works of famous painters and works by men who were fashionable at the time. The result has been that his purchases show serious depreciation, few indeed fetching



MEMORY COMFORTING SORROW

By Mary L. Macomber

Presented to Fall River Public Library by Fall River Art Club

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more than their cost price. An indifferent Gainsborough landscape entitled "Repose," which cost Mr. Quilter £1,470 in 1895, made £1,155 (Agnew); Bronzino's portrait of Leonora di Toledo, which cost £1,837 10s. in 1882 and 780 gns. in 1893, made only £651 (Agnew); Perugino's "The Madonna," costing 330 gns. in 1889, made £115 10s. (Shepherd); De Koninck's extensive landscape costing 900 gns. in 1893, made £787 10s., and "The Rainbow," by C. F. Watts, which cost Mr. Quilter 510 gns., only brought him £420. On the other hand, Boucher's portrait of Madame de Pompadour, which cost only £31 10s. in 1862, realized £325 10s. (Dowdeswell); and Spinnello Aretino's "The Madonna and Child Enthroned," which Mr. Quilter picked up for £7 5s., sold for £120 15s. But half of the profit thus made was swallowed up by the loss on Francesco Albano's "Triumph of the Madone Venus," which cost £168 in 1894, but sold this week for exactly 11 gns.; so that the sale as a whole was a fiasco.

PARIS ART NOTES.

Paris, April 25, 1906.

The great event of Easter Week in Paris was the opening of the Annual Exhibition of the Salon of the "Société Nationale des Beaux Arts" in the Grand Palais in the Champs Elysées. This year the Salon is of the greatest interest, and for some time past amateurs have not had the occasion of admiring such a large number of interesting works, many of great merit. The decorative pictures and particularly the large ceiling decorations and those for large halls or large surfaces dominate, and all are good in composition and harmonious in color. Among the most remarkable works are to be noted "The Portrait of Mme. Mante and Children,"

hall with "Des Basques espagnols jouant à la pelote" and "La Recolte du Mais." And Levy D'hurmer "Le bon Juge," ordered by the State for the Palace of Justice.

From M. Iwill comes "Pluie d'Avril à Venise;" from Felix Borchardt, a "Portrait of Emperor William" in hunting costume; from Montenard, "Une Magnanerie en Provence," a large panel destined for the "Société des Agriculteurs," of France; from L'hermitte, "L'orage en Moisson;" from Cottet, three studies of the same woman, "A la lampe," in a grey light, at noon; from Guignard "Le Parc au crepuscule," with varying lights on the sheep and "Les Bords de l'Aven;" from Carolus Duran, "Portrait du Cardinal Mathieu," in red robes on a dark maroon background, and a "Portrait of the sculptor Bouchard," one of the finest works of the master. Emile Friant sends "Le rêve porté par la Chimère" et "L'action aux prises avec la difficulté," destined for the Prefecture of Meurthe et Moselle. In the last picture the bodies, wings and draperies are well executed. Jean Beraud sends "Le portrait de la Princess Cheref-Chourousoff" and "La Vierge" both fine in execution. Salle 18 is entirely dedicated to the works of Carrière.

On the ground floor of the Palace, against the wall of the "Salle des auditoires musicales" is a large decorative canvas "La Femme aux temps primitifs," the work of Mme. Marie Louise Mac Monnies, destined for the Chicago Art Institute. The works by American artists are particularly interesting. Among them are represented: Barlow, Bittenger, Mme. Bruce with her picture "Au jardin du Luxembourg," Darling, Mlle. Este with her picture "Automne," Friesecke "Femme sur un canapé" and "Femme endormie," Harrison's "Mer symphonique" and "Rochers des Saints"; Hawkins with "Etudes de Gorges et Portrait de Madame Milders"; Johnson's "Still Life"; Gari Melchers, Morrice's "Snow Effects at Montreal and Quebec," Mlle. Nourse, with "Les Enfants du Pêcheurs," and Anita Sargent with a very fine portrait. By Ullman are two portraits of women and a picture "Au Buffet," Eugene Vail, with views of Venice, Yung, etc.

Special mention is due Jacques Emile Blanche for fine portraits of Miss Mac Evan, and Mmes. Shannon and Ricketts, all modeled with accentuated touches and for M. Chialiva for his "Troupeau au repos" and "Route dans le Dauphiné."

In the sculptures: M. Vernhes with the "Second versant de la Vie" a well executed marble; Desbois with "Fantaisie," a bronze bust; Michel Cazin with "Buste de Mlle. Yvart;" Leonard with "Le Voile Sacré;" Tujalbert with "Bacchante soulevant un satyre" a stone group of marvelous execution, are all to the fore.

The sale of the collection "Scheewitz" at the gallery of the Rue de Seze, terminated with a total of frs. 595,398 (\$119,079). A chest of drawers of inlaid work, Louis XV, with bronze ornamentations brought 13,000 frs. (\$2,600). Mr. Seligman paid 6,000 frs. (\$1,200) for two folding doors in sculptured wood of Spanish work of the XVI. century. Mr. Houzeau paid 19,200 frs. (\$3,840) for a gold enameled relic cross of German work dating from the second half of the XVI. century. A marble Greek bust representing Dionysos came to 10,400 frs. (\$2,080). Among the Limoges enamels "champlevés," Monsieur Paulun acquired a shrine of the XVII. century, with subjects representing the martyrdom of Thomas Becket for 16,200 frs. (\$3,240) on a demand of 18,000 frs. (\$3,600.)

by Besnard, in which the blending of yellow, white and pink in the draperies is effective; also by the same painter a "Portrait of M. Barrère," Ambassador of France to Rome; Dagnan Bouveret's "Portrait of Mme. la Baronne de M.," Lucien Simon's "Un Jour d'Eté," Menard's "Terre Antique, Le Temple," and "Le Golfe," two large decorations for the Sorbonne. Some charming interiors are by Walter Gay and several interesting canvases by La Touche, one of which, "La fête de Nuit," with changing lights, people and fireworks is destined for the "Fumoir" of the Palace of the Elysee. Mr. Roll, President of the Society is represented by "Une journée d'été." M. Gervex shows a sketch, destined for the ceiling of the Hotel of Dufayel, Fritz Thaulow "Vieux Pont en Hollande," "Vue de Norwège," "Moulin en Hollande," all charming in composition, Boldini, three portraits, of the Comtesse Z., Comtesse L. and Madame D. in gray. These three portraits are good, but perhaps rather sketchy. M. Gustave Colin shows a

THE JEFFERSON SALE.

The sale of the pictures owned by the late Joseph Jefferson, which was held at Mendelssohn Hall, under the auspices of the American Art Association last week, and was conducted by Mr. Thomas E. Kirby, was not only the most largely attended ever held in the Hall but one of the most remarkable and interesting in its character and results that has ever taken place in New York. Although the night was warm, the spacious hall had every seat occupied, both on the main floor and in the galleries. Many late comers had to be turned away owing to the police regulations as to standing room. The sale was admirably managed, without a hitch, and went through from start to finish with surprising facility and snap. Mr. Kirby surpassed his previous efforts as an auctioneer, and was deservedly congratulated at the close of the sale upon its conduct. The bidding, except for a few more important examples, was exceedingly spirited, and there was in particular exciting competition for the two large and important examples of Mauve, the Corot, Troyon, Daubigny, Rembrandt, the little Maris, the fine examples of Neuhuys, and one of the late Sir Joshua Reynolds. All auction sales have surprises, and the fact that the large and important example of Van Marcke, "Cattle on the Plains," received only one bid, that of Mr. F. S. Flower, of \$10,000, for which figure it was knocked down to him, caused much comment. The explanation of this is, probably, that the canvas was considered too large for a private house, and the fact that Mr. Flower has been offered an advance of several thousands for the canvas since the sale would seem to justify his purchase.

There has been much curiosity as to the disposition of the great Mauve, "Return of the Flock," and gossip has been to the effect that it will go into the collections of either Mr. C. P. Taft of Cincinnati, or Mr. John Mitchell of Chicago. The purchasers of record, the Scott & Fowles Co., state, however, that they purchased the canvas for themselves, and it is known that Mr. Taft at least has an even more important example of Mauve now in his collection. The pictures sold, with titles, artists' names, buyers' names, where possible to obtain, and selling prices, follow:

Landscape, John Constable, G. A. Wertheim.....	\$175
Wood Nymph, Monticelli; A. Preyer.....	725
Landscape and Old Mill, unknown; Emilio Marolda.....	100
Portrait of a Young Girl, Greuze; P. Peckham.....	140
Portrait of Himself, Monticelli; Cottier & Co.....	330
Mephistopheles, Monticelli.....	280
On the Dunes, Mauve; F. S. Flower.....	600
Old Red Horse, Mauve; E. R. Thomas.....	400
Old Dun Cow, Mauve; Mrs. Rowland Nickerson.....	525
"The Fence," Mauve; F. S. Flower.....	800
Group of Cattle, Mauve; H. Nicola.....	1,000
Interior of the Barn, Mauve; J. B. Andrews.....	475
Red and White Cow, Mauve; J. Wertheim.....	690
Study of Old Mill, Mauve; J. B. Andrews.....	675
Two Panels—Figures, Diaz; C. M. Loeb, \$110 each.....	220
Evening on Oise, Daubigny; A. R. Flower.....	9,100
Landscape, Troyon; S. Guggenheim.....	3,200
Landscape and Cattle, Van Marcke; Walter A. Schleffer.....	4,300
Landscape, Ville d'Avray, Corot; A. S. Guggenheim.....	10,500
Group of Cattle, Troyon; Benjamin Guggenheim.....	5,000
Fugitive, Couture; Brooklyn Art Museum.....	1,075
Environ of French Village, Daubigny; H. Nicola.....	4,700
Court Ladies in Garden, Monticelli; L. Ralston.....	850
In Convent Garden, Monticelli.....	800
Portrait Mirabeau, Greuze.....	1,025
Fisherman, Lawrence K. Earle; E. Trunkel.....	170
Bull Fight, Goya; J. H. Hoadley.....	650
Portrait of Macready, Henry Inman; E. Roberts.....	1,100
Landscape, English School; E. Marolda.....	160
Portrait of Court Lady, Nicholas Maes; J. Wertheim.....	500
Portrait of Courtier, Nicholas Maes.....	1,450
Death of Dido, Sir Joshua Reynolds; Richmond.....	1,100
Happy Family, Blommers; Mrs. Francis L. Robbins.....	1,000
Portrait of Richard Brinsley Sheridan, Gainsborough; F. S. Flower.....	2,200
Harvest Queen, John Hoppner; E. Roberts.....	725
Mandolin Player, Frank S. Eugene; Emilio Marolda.....	140
Knight in Armor, unknown; C. A. Walker.....	270
Young Fishermen, Albert Neuhuys; J. R. Andrews.....	1,550
Learning to Write, Kever; J. E. Maris.....	800
Canal—Amsterdam, Jacob Maris; A. R. Flower.....	8,100
Flow Horses Resting, Mauve; A. R. Flower.....	3,100
Mother and Child, Neuhuys; Arthur Tooth & Sons.....	3,150
Cup of Tea, Kever; J. Merthaim.....	925
Affection, Miss Wally Moes; H. S. Morrison.....	185
The Moon, Ludwig Meixner; C. L. Borgmeyer.....	150
Peace and War, Simonetti; Ira N. Morris.....	300
Portrait of Petronella Buys, Rembrandt; H. Texeira de Mattos, of Holland.....	20,000
Portrait of Himself, Sir Joshua Reynolds; A. Preyer, for England.....	3,350
Portrait of Himself, Seven Years, Sir Joshua Reynolds; W. M. Van Norden.....	1,000

Portrait of Unknown Gentleman, Mengs; W. B. Cutlar.....	275
Portrait of Kemble, Harlow J. Wertheim.....	2,100
The Bell Inn, Morland.....	650
Portrait of Canova, Sir Thomas Lawrence; J. K. Morris.....	1,650
Gypsy Girl, James Inskipp; E. Roberts.....	200
Bacchante, Sir Thomas Lawrence, R.A.; Benjamin Guggenheim.....	4,200
Chartres, H. Gullmar; Herman Katz.....	225
Portrait of Calvé, Frank S. Eugene; J. H. Hoadley.....	200
Cutting Her Lover's Name, Monticelli; Francis Wilson.....	750
Still Life, Vollon; E. Glaesner & Co.....	1,550
Landscape with Sheep—Twilight, Bouché; F. S. Flower.....	1,350
Sewing School; Kever; Ira N. Morris.....	750
Landscape—Evening, de Bock; C. W. Krausbaar.....	2,000
Madonna of the Cottage, Joseph Israels; G. Du Pont.....	19,500
Return of the Flock, Mauve; Scott, Fowles Co.....	42,500
The Loggers, Mauve; Stewart Barr.....	28,100
Feeding the Baby, Neuhuys; B. M. Baruch.....	5,200
Angels in Children, Sir Thomas Lawrence; William Van Orden.....	8,000
Cattle on Plains, Van Marcke; F. S. Flower.....	10,000
Don Quixote and Sancho Panza, Gustave Doré; E. Roberts.....	200
Magdalene, Zier; E. A. Black.....	230
Bouquets, Georges Jeannin; C. A. Walker.....	210

EXHIBITIONS NOW ON.

Increasing interest is shown in the exhibition of early American and colonial portraits at the Ehrich Galleries, 8 West Thirty-Third Street, which will continue through May 19. Several portraits from old Fraunces Tavern, in lower Broad Street, New York, have attracted especial attention, and there has been some talk of acquiring these paintings for the tavern. The "Sons of the Revolution" and the "Colonial Dames" ought to be especially interested in this exhibition, as an opportunity of seeing so many genuine Copleys, Stuarts, Peales and Sullys in the same gallery is seldom offered.

The gallery is soon to be removed to its new location, 463-465 Fifth Avenue, one door above Fortieth Street.

Mr. Ehrich, who will sail for Europe about the middle of May, has just concluded the sale to the Metropolitan Museum of the remarkably fine example of Sully, "Portrait of Miss Matthews," already described in the Art News, and the equally good and large example of Ralph Earle, the double portrait of Lady Williams and child, also described in these columns.

Following the exhibition of Nocquet's works at the American Art Galleries, 6 East Twenty-third Street, which closes this evening, will come next week the exhibition and following sale of pictures contributed by American artists for the benefit of the San Francisco sufferers. For these the Association has generously donated the galleries and its services. This sale will close the season at the galleries.

Following the exhibition of water colors, by Count Seckendorff, at the Knoedler Galleries, 355 Fifth Avenue, a collection of water colors by Israels, Neuhuys, Kever, Grivaz, Rossi, Madeleine Lemaire, Tenré and other Dutch and French artists, will be shown May 7 through the month, and also some fine old English mezzo-tints and prints in colors.

A large canvas by Carlton Chapman—"The Bonhomme Richard and the Serapis—September 23, 1779, commanded by John Paul Jones,"—has been recently hung in these galleries, together with one of the finest Harpignies ever brought to this country, an interesting canvas by Silas S. Dustin, a new Ziem, and a portrait of Mr. Marcus Mayer, the operatic impresario, by Helen Watson Phelps. The advance proof of a new engraving, "Cinderella," by Herbert Dicksee, has just been received. The portraits, drawings of Mary Anderson Navarro, Joseph H. Choate and President Roosevelt, by Carl Becker, are still being shown.

Mr. Roland Knoedler sailed for Europe April 26 on the Savoie.

The exhibition of pictures by members of the Kit Kat Club, at the Powell Gallery, 983 Sixth Avenue, closes today. On May 7 a collection of paintings and sketches by Irving R. Wiles

will be shown and will continue to be on exhibition at this gallery until May 28. Mr. Wiles has recently returned from Washington, where he has been painting a portrait of President Roosevelt.

At the Ralston Galleries, 326 Fifth Avenue, may be seen characteristic examples of Gerome, Richet and Wieland.

The Benguiat Art Galleries, 358 Fifth Avenue, have on exhibition two beautiful rooms fitted up in ancient style, which express at a glance the importance of rare and authentic materials in house decorations. These decorations consist chiefly of parts of rooms taken from renowned palaces, generally consisting of wall hangings, panels, materials, dadoes, friezes, portieres, shields and curios which formerly adorned them. Especially interesting are two unique carpets—sans pareil. In one of the rooms, a Pompadour boudoir, the walls are hung with forest green verdure brocade embellished with bouquets with an embroidered scalloped frieze as a finish. The portieres and curtains are of a rare biscuit colored velvet, with graceful designs of the period. The floor of this dainty room has a carpet of rose du Barry. This beautiful and authentic specimen is an old Ghiordes, and is the largest one known in the world. Its unique coloring harmonizes well with the general tone of the furnishings. Distributed about the room are several Aubusson tapestry armchairs, soft and subdued in color. A characteristic decoration in this boudoir is an exceptionally large and beautiful pair of famille noir vases, which are an attractive feature.

Four galleries of the Albright Museum at Buffalo, N. Y., are filled with the exhibits of the Society of Artists' annual display. There are many paintings, black and whites and sculptures, and an exhibit of arts and crafts.

The first anniversary of the dedication of the Albright Gallery this month will be commemorated by the holding of an exhibition of 100 representative pictures by American artists. These are now being selected by the director from New York and Boston studios.

The sum of \$4,350 was realized for the 501 numbers in the Buzby collection of engravings, sold by auction at the American Art Galleries, April 25 and 26.

Mr. C. J. Smith paid \$3,300 for a Persian silk carpet at the last session of the Mumford sale of rugs at the Fifth Avenue Art Galleries on Saturday, April 28. The grand total for the entire sale was \$112,362.75.

Among the prominent artists who have donated pictures for the San Francisco relief exhibition and sale at the American Art Galleries this week, are William M. Chase, Emil Carlsen, Charles C. Curran, Elliott Daingerfield, William Sartain, Colin Campbell Cooper, Miss del Mar, Kenyon Cox, and Albert L. Groll. Sculpture has been contributed by Augustus Saint-Gaudens, Daniel C. French and J. Gutzon Borglum. Other artists who have sent in pictures are George De Forest Brush, John W. Alexander, Lucius Hitchcock, John H. Fry, Charles Warren Eaton, I. A. Josephi, Louis Paul Dessar, Paul Cornoyer, J. Alden Weir, William Glackens, W. H. Howe, Arthur Hoeber, W. H. Low, Charles W. Hawthorne, Mr. and Mrs. William Sergeant Kendall, F. Luis Mora, Mr. and Mrs. J. Francis Murphy, D. J. Gue, Thomas Dewing, Alphonse Mucha and Thomas Moran. The artists have responded liberally to the request of the relief committee.

WITH THE DEALERS.

The Blakeslee Galleries at No. 358 Fifth Avenue, will be closed during the summer. Mr. Blakeslee accompanied by Mrs. Blakeslee, will sail on the Baltic for Liverpool next Wednesday.

At the Durand-Ruel Galleries, 5 West Thirty-Sixth Street, may be seen an unusually beautiful Corot and fine examples of Daubigny, Dupré and Delecroix of rare quality and tone.

Mr. Durand-Ruel will sail for Europe the last of this month.

Mr. Scott, of the firm of Scott and Fowles, 295 Fifth Avenue, leaves for Europe on the Baltic, June 9.

Several fine examples of de Bock, Kever, Thaulow and Daubigny are now being shown in the Fishel, Adler and Schwartz Galleries, 313 Fifth Avenue.

One of the most important examples of Troyon brought to this country in some time is now on view at the Brandus Galleries, No. 391 Fifth Avenue. The canvas is entitled, "Vaches au Paturage," and is thoroughly characteristic and representative in every way. It was sold in 1875 at the Schwabacher sale in Paris, and bought by a private collector, from whom Mr. Brandus secured it last winter. The subject is the pastoral one of two finely marked and formed cows, feeding. The animals are superbly drawn and modeled, and the composition is most effective. The landscape is a beautiful one, with fine distance effect, and the coloring is rich and harmonious. In these days, when the output of really fine examples of the Barbizon school are so few, this superior canvas should greatly interest art lovers and collectors.

Mr. Theodore C. Noé and Mrs. Noé sailed for Europe, April 28, on the Deutschland.

Mr. J. H. Strauss and Mrs. Strauss will sail for Europe, June 28, on the Deutschland, to remain for the summer.

The Montross Gallery, 372 Fifth Avenue, is now showing a characteristic and beautiful example of Thomas W. Dewing and a night effect by Tryon of remarkable depth and softness.

A greater number of sales were made at the recent exhibition of landscapes, by William L. Lathrop, at this gallery than at any previous exhibition of this artist's work.

Mr. Montross leaves for Europe June 9 on the Lucania.

The season at the Fifth Avenue Art Galleries, 368 Fifth Avenue, is fast drawing to a close. On Thursday afternoon and evening and yesterday afternoon and evening, the final estate sale of the season, that of the furnishings, pictures and household effects, owned by the late F. Griswold Tefft of Great Barrington, Mass., and by the late James Perley Page, were sold at auction by Mr. James P. Silo, and the sale will be concluded this afternoon and evening. Next week the galleries will be given over to the arrangement and cataloguing of the numbers in the forthcoming sale of the art furnishings and effects of Mr. Daniel J. Sully. The dates of the sale have not yet been finally determined upon. Following the Sully sale will be that of pictures contributed for the relief of the San Francisco sufferers by artists and dealers, and this sale will close the season. Mr. Silo will sail for Europe with his family early in June.

(Continued on Page 7.)

(Continued from Page 6)

The Heinemann Gallery, of Munich, has taken the entire Grafton Galleries, Bond Street, London, for an exhibition of 300 paintings by representative German artists, which opened May 2 and will continue to July 12.

Mr. Theodore Heinemann, of this city, will sail for England the middle of this month.

The exhibition of landscapes, by Arthur Hoeber, at the Clausen Galleries, 381 Fifth Avenue, closed April 30. Some fine examples by American artists are now shown.

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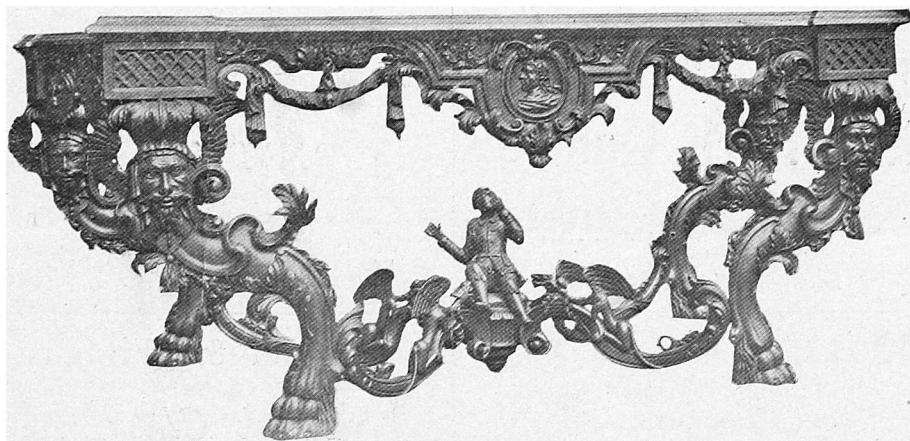
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Mr. Hermann Schaus, who will sail for Europe about the middle of May, is busily engaged in superintending the work of removal from the old galleries, at No. 204 Fifth Avenue, to the new ones of the house at No. 415 Fifth Avenue.



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Among other beautiful canvases by foreign and American painters recently added to the galleries of Lanthier's Old Curiosity Shop, 354 Fourth Avenue, is an important decorative work by Leloir, a characteristic "Harvest Festival scene on the Seine."

Among the many attractive art objects and pieces, of decorative furniture which are always on view at Mr. Charles' Galleries, 27 and 29 Brook St., W., London, is a very fine and unusually large gilt consol table, reproduced on this page. It belongs to the early Georgian period, and measures two feet 11 inches high, and 22 feet 10 inches wide, while its length at back is 7 feet 9 inches. The ornamentation of dragons, figures and marks shown in the reproduction, are richly carved, while the Fleur-de-Pêche marble top gives a finishing touch to its highly decorative appearance.



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The Macbeth Galleries were moved this week from the house they have long occupied at No. 237 Fifth Avenue to their new location at No. 450 Fifth Avenue.

At the Kelekian Galleries, 252 Fifth Avenue, some rare old tapestries, Italian embroideries and French, Spanish and Italian brocades have been added to the collection of pottery and fine rugs already shown.

The Bonaventure Galleries at No. 6 West Thirty-third Street, will remain open through the summer as usual. Mr. E. F. Bonaventure sailed last week on La Savoie for Paris. He will spend the summer at his home in Paris.

At the Modern Gallery, No. 11 East Thirty-third Street, a representative collection of works by American artists will be on view during the summer. The gallery will be an attractive and convenient place for strangers to the city to visit. Mr. Pisinger now has on view a selected number of characteristic works by the veteran landscape painter, Thomas Moran, and several by Guy Wiggins.

At the Steinway warerooms, 107 East Fourteenth Street, may be seen a fine example of a Louis XVI. piano, recently completed, consisting of a mahogany case, with horizontal panels in crotch mahogany veneer, outlined by a deep rosewood border, which is embossed at the top with gold ormolu ornamentation in relief. The case rests upon three column legs of characteristic design, with lyre supporting three pedals. The desk, of crotch veneer, is delicately ornamented with gilt bowknots and ribbons, with a centre of Bombay surface. The entire instrument is richly ornamented with a graceful and consistent design in gilt.

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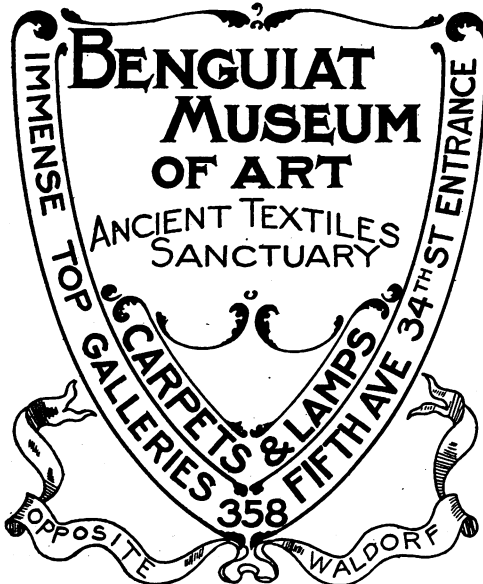
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